

Airlie Denies Improprieties In Sale Of Films

by Mark Potts
Hatchet Staff Writer

An Airlie Foundation official has denied charges contained in a report by a former Department of Health Education and Welfare (HEW) administrator that the foundation improperly sold rights to several films made jointly by Airlie and a GW department closely tied to the foundation.

Frank Kavanaugh, associate director of Airlie, said in a prepared statement released earlier this week and a telephone conversation yesterday that charges that there had been improprieties in the sale of the film series to Blue Cross/Blue Shield for more than \$100,000 were "demonstrably false."

The charges were disclosed last week along with allegations that Dr. Murdock Head, executive director of the Airlie Foundation and a GW official, had paid \$87,000 to Rep. Daniel J. Flood (D-Pa.), former Rep. Otto Passman (D-La.) and Stephen Elko, a Flood aide, in exchange for assistance in getting government contracts.

Many of the charges were contained in an affidavit filed in Los Angeles in December quoting conversations federal investigators had with Elko, who is cooperating in return for immunity from prosecution.

Flood, Passman and Head have denied Elko's charges. Kavanaugh said there would be a further statement from Head on Elko's

allegations tomorrow.

GW officials have refused to comment on any of the charges. Kavanaugh, who is a GW professor Head's program in addition to being an Airlie official, said he was only speaking on behalf of the foundation.

The charges about the sale of rights to the film, and several other allegations of impropriety by Airlie, were contained in documents released by at least two government agencies last week. Kavanaugh said many charges had been quoted out of context, and he would only comment on HEW's charges concerning the films.

In 1974, according to HEW documents, Maurice J. McDonald, then director of

audio-visual communications for HEW, criticized several aspects of a series of films produced by Airlie and GW for HEW.

McDonald said Airlie had sold the rights to the films to Blue Cross/Blue Shield "illegally," when they were actually government property. No legal action was taken on McDonald's charges, however.

Kavanaugh said Airlie received authorization to sell the films through a letter written by Lealon Martin, McDonald's counterpart at the National Institute of Mental Health, an HEW division which contracted for the films.

The letter approves "any technique devised by the University and Airlie Foundation" for (see AIRLIE, p.5)

HATCHET

Vol. 74, No. 34

THE GEORGE WASHINGTON UNIVERSITY

Thursday, March 2, 1978



Alex Baldwin is assisted by poll watcher Valerie Price as he votes. He is running unopposed for Program Board head.



John Kovarrk, an elections poll watcher, demonstrates for the first time in student elections this year. Voter turnout the first day was over 900.

Student Voting Going Well, Elections Officials Say

Over 1,500 students turned out to vote in the first two days of the GW Student Association (GWUSA) Program Board and Governing Board elections. Today is the final day for voting.

According to Terri Stone, Governing Board election chairman, "everything is excellent, there are

very few complaints. Basically, things are going very well. There have been no technical problems and no [voting] machine breakdowns."

About 930 votes were cast on Tuesday while a little under 600 votes were cast yesterday, according to Ben Bolusky, GWUSA election

chairman. He said that yesterday's inclement weather had some effect on the turnout but added, "I hate to blame the weather."

This was the first year that voting machines were used. Stone said that

For coverage of a debate among three of the four candidates for GWUSA president and voter reaction to the elections, see stories, p. 3.

Board Chooses Artist For Concert

Singer Bonnie Raitt will appear at the Smith Center in April if University Vice President and Treasurer Charles E. Diehl approves the final details of the concert which were submitted by the Program Board. Diehl is scheduled to make his decision today.

Laura Rogers, chairperson of the board, said her meeting with Diehl yesterday to discuss the details "seemed very productive."

The board needs Diehl's final approval before it can hold the concert.

Rogers said that Diehl's main

concerns were to avoid damage to the Smith Center and prevent the board from getting into an unsound financial agreement.

Rogers said the program would also feature a local blues band. She wouldn't elaborate.

Raitt is a country rock performer from the South. She has written songs which have been performed by Jackson Browne, Linda Ronstadt and David Bromberg, and performs on such instruments as harmonica, piano and guitar.

The Program Board is planning to use eight of GW's security guards

to police the event, plus as many as 40 persons trained by the guards. The board is also planning to build stage at the north side of the Smith Center and will block off the seats directly behind the stage. To make up for those seats they will set up seats on the floor level.

Earlier in the year, Rogers was considering having American University cosponsor the event, but she said yesterday that the GW Program Board will sponsor it alone. Tickets, though, might be sold at other campuses if they are not selling well here. Rogers said, however, that at

least for the first week, tickets will be sold exclusively at GW.

Rogers said the success of the concert depends on GW students. "It has to come off well or else it will close the door to concerts in the Smith Center," Rogers said.

Last year the Program Board had scheduled a March concert with Livingston Taylor and Poco but in February Poco cancelled its spring tour, ending the possibilities of a concert. The board had worked since the opening of the Smith Center in 1975 to get a concert in the athletic facility. —Charles Barthold

a few students had problems with the voting machines, not being familiar with their use, but that the poll watchers solved their problems easily.

Bolusky said the Marvin Center has had the most voters with Thurston second.

(see ELECTIONS, p.3)

Inside

Typing room damagep. 2
Gotta Dance!p. 7
Hoop controversyp. 16

Center Typewriters Damaged By Vandals

Six of the 10 typewriters in the Marvin Center typing room were damaged extensively over George Washington's birthday weekend because of "downright vandalism," according to the Center office manager Dorothy Evans.

The cost of the damage has not yet been determined and the campus Security Office has no idea as to who may have done it.

Evans said the damage, discovered early last week, was done to six electric typewriters. The room has eight electric and two manual typewriters. Most of the damage included keys which were ripped off, cut ribbons and machine belts and missing covers, she said.

Evans said that the damage is not covered by the machines' \$400 maintenance agreement and that it will have to be paid for out of the Center budget.

The typing room is located on the second floor of the Center and is open during building hours free of charge to all students, staff and faculty.

According to Harry W. Geiglein, director of security, there has been no vandalism in the typing room since and no new leads have turned up in the investigation.

Evans said the cost of the damage cannot be determined but that it will take at least a day for a repairman, who charges \$28.50 an hour plus parts, to fix the typewriters. If the typewriters had been sent to the factory it would have taken up to a month to have them fixed, Evans said.

—Charles Barthold



A damaged typewriter sits idle in the second floor Marvin Center typing room. Vandals entered the room over the Holiday weekend.

Geological Microscope Missing

A microscope valued at approximately \$10,000 was reported missing from the geology department by John F. Lewis, professor of geology.

According to Lewis, the microscope was taken from his locked office in Bell Hall sometime the weekend before last or the following Tuesday. He said he first noticed the microscope missing Tuesday afternoon. "It was definitely there on Friday," Lewis stated.

The missing microscope was an Orthopol model used primarily for examination of thin sections of rock. Lewis said.

According to Byron M. Matthai, assistant director of security, as of yesterday there had been no developments in the search for the microscope.

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Begin's Upcoming U.S. Visit Is Discussed By Congressman

by Barry T. Berlin
Hatchet Staff Writer

Asserting that "Prime Minister Begin's upcoming visit to the United States is the single most important visit by an Israeli since Israel became a nation," Rep. Bill Lehman (D-Fla.) addressed a small group of College Democrats in the Marvin Center Monday night.

The Miami congressman said he had met with Vice President Walter Mondale and Assistant Secretary of State Alfred Atherton halfway through the American visit of Egypt's Anwar Sadat. According to Lehman, Sadat was invited to the U.S. because "he was disappointed with Israeli response to his Jerusalem mission." Sadat was asked to remain optimistic and told not to give up by the Carter administration, Lehman said.

Sadat said the stumbling block in the Middle East negotiations was the Israeli settlements in the Sinai.

according to Lehman, Sadat also maintains that there will be no peace in the Mideast until "the Israelis get out of the Sinai 100 percent."

Lehman feels that no matter what is given Sadat, he needs more cooperation. "It wasn't Begin's toast that made him break off the negotiations, it was that the negotiations were going too fast," he said. "Sadat had made a fantastic, dramatic gesture, he was Man of the Year, he was going to win the Nobel Peace prize, but he couldn't handle the nitty-gritty negotiations," added Lehman.

Lehman, one of about 20 Jewish congressmen in the House, said, "The pro-Israel congressmen are dismayed that the Israelis won't believe how the support for Israel has eroded in this country, although we haven't lost any pro-Israel votes in the House."

The sale of arms to Israel, Egypt,

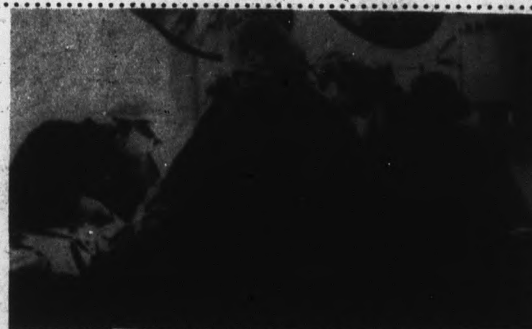
and Saudi Arabia is an area of extreme controversy in the Middle East, Lehman said. "Most congressmen think the sale of the F15s and F5Es is a big problem," he said. Lehman said that arms are being sold to Saudi Arabia as a gesture of support because Saudi Arabia has been one of the more moderate Arab nations in the Middle East. He added that arms are being sold to Egypt as a gesture of support of Sadat.

Lehman expressed skepticism concerning the passage of the arms sales through Congress, although it is supported by President Carter and may possibly be supported by the Speaker of the House. "Escalating the arms never leads to peace," Lehman added.

Lehman said that he felt some concessions would be necessary from Egypt in order for Israel to agree to peace. The Israelis would probably insist upon a buffer zone south of the Gaza area, possibly manned by United Nations forces. They will also want to maintain the settlements in the Sinai, and have control of the area surrounding Tel Aviv, according to Lehman.

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gyn/obs from a woman's point of view. This is the latest gyn/obs book for the average woman. Chapters include: abortion; menstruation and menstual physiology; breastfeeding; labor; obstetrical anesthesia; childbirth at home; mastectomy; ovarian cancer; vaginitis; labor complications; forceps delivery; intrauterine gestive phy-contraction; dyspareunia; and vaginismus.

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Bookstore to Consider GWUSA Proposals

"We are open for suggestions," said Bookstore Manager Monroe Hurwitz in response to recommendations for improvements in the store made by GW Student Association (GWUSA) Vice President for Financial Affairs Robert King.

The recommendations will be reviewed when they are officially received, Hurwitz said. So far, Hurwitz said, he knew of the proposed recommendations only through the *Hatchet* story which appeared last week.

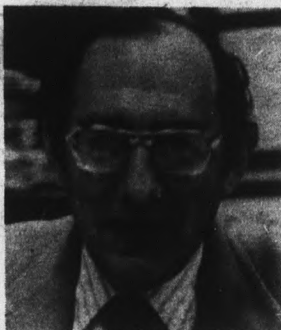
The two major recommendations King made were in the area of used book sales and security.

King recommended that the use

of different used book dealers be investigated. According to Hurwitz all used book dealers offer the same amount of money to students selling books. Every bookstore dealer gives 50 percent of the new book price to the seller, Hurwitz said.

One of the recommendations in the area of security is the development of a plan to restructure the front of the bookstore to provide better visibility for employees to prevent shoplifting. Some restructuring has already taken place, he said, and Hurwitz noted it was undertaken prior to the recommendations being made.

Responding to the security recommendations, Hurwitz said it is a question of how much security one can afford. More guards would mean higher costs and higher prices



Monroe Hurwitz
"open for suggestions" and total security would mean little self-service, Hurwitz said.

"We constantly look at security," he said. Hurwitz refused, however, to disclose the security measures in operation at the bookstore. "It would be sort of like putting a safe in and then telling people what the combination is."

—Rajni Bakshi

GW 66th In Female Ph.D.s

According to a study published in *The Chronicle of Higher Education* this week GW is ranked 66th in the country in the proportion of Ph.D.'s granted to women between 1973 and 1976.

The study, which was conducted by the National Research Council, states that of 621 doctorates at GW handed out during the three year period, 147 were given to women.

The number one university on the list is Texas Woman's University, which has a percentage of 98.7 percent.

Area schools on the list include Georgetown, ranked at 29, Catholic at 30, University of Maryland at 38, Howard at 43 and American at 93.

Dorms Celebrate International Week

Mideastern belly dancing, British/English dancing and Latin and Caribbean singing will be featured in the living room of Strong Hall tonight as part of International Week.

This will be the concluding event

Campus Wrap-up

RHA Will Sponsor Night Course Series

The Residence Hall Association is sponsoring a series of one-night courses from March 22 to 30 on subjects ranging from cooking to sports. The courses will be held in Calhoun, Strong, Madison and Crawford Halls. Each night six different courses will be offered.

Registration will take place starting Monday in the above mentioned dorms and the courses will be free of charge, except for a small lab fee of not more than \$2 in some of the courses. For more information call Steve Osterhout at 676-6446.

Book Reception

Dr. E. Lakin Phillips, professor of psychology and director of the Counseling Center, is having a book reception at the Reiter's Student Book Co. at 2120 Penn. Ave. today at 4 p.m.

Phillips recently published two books, *Day to Day Anxiety Management and Counseling & Psychotherapy: A Behavioral Approach*. In addition Phillips has published eight previous books and has about 80 research, clinical and theoretical articles to his publishing credit.

Essay Contest

The department of business administration is sponsoring an essay contest with a prize of \$200. The essay should not exceed 2,500 words and will concern business ethics and practice. The rules and an explanation of the essay is posted in Government 301. The deadline is April 15 and all entries should be submitted to Dr. Edwin Timbers in Government 303.

Greek Lecture

A lecture on Greek Tragedy will be given by Bernard Knox on

Saturday, March 4 in Room 101 of Corcoran Hall. For further information call Professor John E. Ziolkowski of the classics department at 676-6125.

Red Cross

The D.C. Chapter of the American Red Cross is holding a major drive to recruit volunteers. Anyone interested call chapter headquarters at 857-3422.

Groups To Hold Series On Injustice

Nineteen campus groups and departments are sponsoring a program series, "You and the Criminal Injustice System," that will study the deficiencies of the penal system and the physical conditions of correctional facilities.

The four part program will include a play, a movie, a panel presentation and an action/awareness meeting.

The play *Fortune and Men's Eyes*, is a prison drama directed by Donal Leace. It focuses on the transformation of an innocent youth, convicted of a minor crime, into a vengeful criminal. Performances are March 2, 3, and 4 in Lisner Auditorium Studio A.

The movie, *Attica*, which will be shown March 7 at 7 p.m. in Marvin Center Room 405, focuses on the New York prison. It will be followed by a talk by a speaker from the American Bar Association.

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PRESENTATION OF SCIENTIFIC RESEARCH on flying and other supernatural abilities developed through the TM-Sidhis Program. Wed., March 8 at 7:30 p.m. in Marvin Center rm. 404.

POSITION OPEN: A person is needed (full or part time) who has background and/or experience in organic chemistry, metabolism and toxicology with an ability to organize and summarize data in such a manner as to give a clear overview of all relevant information pertaining to the safety evaluation of organic compounds used in foods. This person would be required to work from abstracts of articles on metabolism and toxicology of organic compounds as well as tables of data on natural occurrence in foods, usage levels in foods and data on chemically related compounds in order to produce a clearly written, concise summary of all the pertinent data for a group of substances of similar chemical structures. Contact Mr. Klinner 659-4660.

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Mike Gross
fears for students

Major Priority

Sign Language Course Established

by Deborah Saries
Hatchet Staff Writer

A non-credit sign language course, sponsored by the Association For Students With Handicaps began two weeks ago with an enrollment of 10, far below the

A \$200 reward has been offered by the Residence Hall Association (RHA) for information leading to the apprehension of anyone pulling a false fire alarm in a University residence hall.

The award comes in the wake of the rash of false fire alarms which have been pulled at Thurston Hall in the past few months.

The goal of the reward is two-fold, according to an RHA memoran-

dum. The primary aim is to make the person considering pulling a false alarm think beforehand. The secondary goal is to provide incentive for a witness to turn in a floormate who pulls a false alarm.

Kenny Boxer, president of the Thurston Dorm Council, said he believes RHA's involvement adds a "legitimacy to the whole thing, and shows student approval." The measure also assures the protection

of the entire GW community. Boxer said, because not all the false alarms have been in Thurston.

According to Mike Gross, Thurston resident director, this semester there have been 12 alarms, and only two have been due to fires. "My fear is for students who have developed a mentality of not leaving the dorm when they hear the alarm go off, and for those who come out of their rooms, don't see smoke and assume

its a false alarm. A fire can be in progress on the second or third floor for a period of five to 10 minutes without a student in the upper floor being aware of that and at that point it may be too late for them to evacuate the building."

—Anna Haimowitz

number the group expected.

Philip Deitch, Association president, said that a lot of people dropped it after it got underway either because they thought it was free (the charge for the course is \$45) or they planned to take it if it

becomes a course for academic credit.

Since the Association was organized this past September, a major priority, according to Deitch, has been to establish a sign language course. The course was coordinated by Davida Schpero, a business major.

It is being taught by Myrna Orleck, a student at D.C.'s Gallaudet College, a school for the deaf. Orleck has been teaching sign language for three years.

"The knowledge of sign language is valuable because most people will someday be in contact with a deaf person," Deitch said. He added that "sign language has become a popular course at universities across the country."

A committee chaired by Byrna Arron, a speech pathology and audiology major, is developing a sign language course for credit, to begin next fall. "A three credit course will be a course in total communication with the deaf," Deitch said "and it may fulfill

foreign language requirements."

Because of the administrative procedures necessary for establishing a three credit course, it could not begin until next September. "There is time and interest now," Deitch said, so the Association developed the non-credit sign language course.

"I'm very confident that when the three credit course gets started next fall, it will gain a positive response from the GW community," Deitch said.

Deitch said that if by the end of this month 12 people sign up and pay, there will be a non-credit course offered during the summer.

American Cancer Society

This space contributed by the publisher.

Airlie Official Says Charges Are False

AIRLIE, from p.1

giving the film to Blue Cross/Blue Shield, but does not mention if any monetary payment is to be involved.

Asked if he felt that constituted something of a loophole, Kavanaugh replied that Martin "was approving any arrangement that would improve the distribution."

McDonald also attacked the quality of the films, describing one as a "poor film in almost every respect." But Kavanaugh, who produced and directed the series, said the films have won three Emmys, the award for excellence in television production.

Airlie and GW have participated in many projects together since

Head founded Airlie in 1959; the year after he received a law degree from GW. In 1970, Head was named chairman of the department of medical and public affairs, an interdisciplinary group involved with biological and environmental studies.

Airlie is a Warrenton, Va. conference and research center and film producer. Head receives a salary from GW but not from the foundation. He maintains offices in both places.

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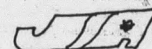
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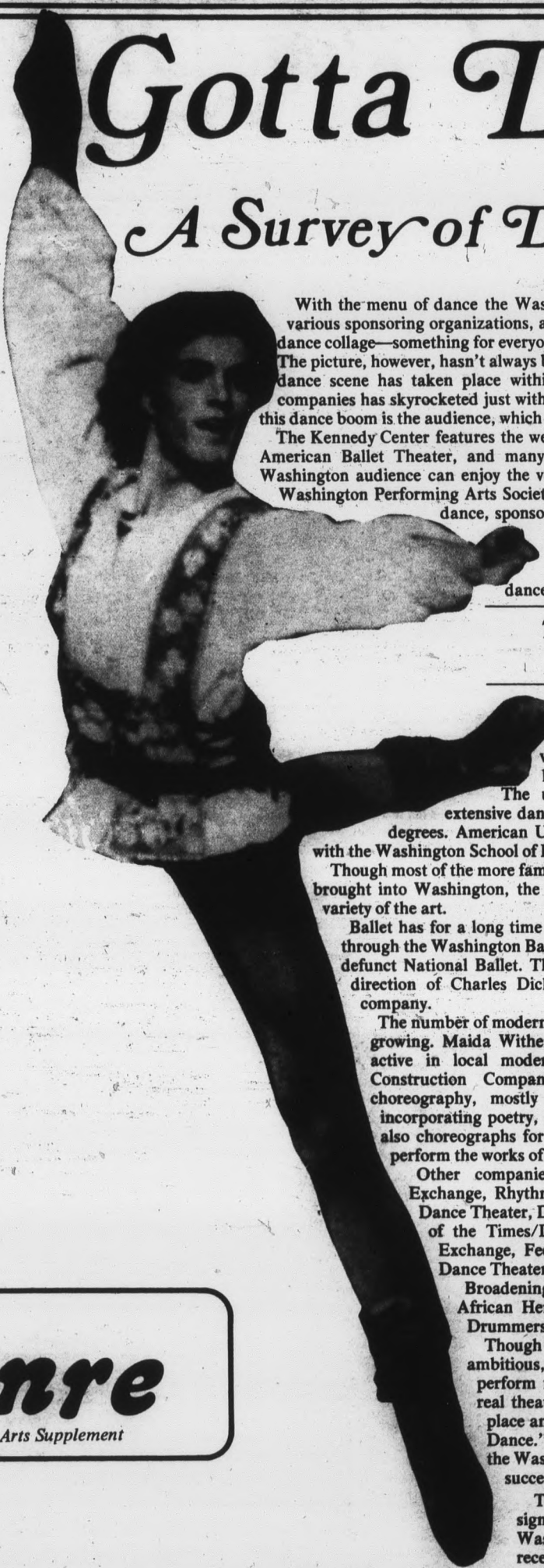
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Gotta Dance!

A Survey of Dance In D.C.



With the menu of dance the Washington area offers, one need never go hungry. The various sponsoring organizations, as well as local companies, provide a full and versatile dance collage—something for everyone.

The picture, however, hasn't always been this bright. In fact, most of the blossoming of the dance scene has taken place within the last decade. The number of modern dance companies has skyrocketed just within the past few years. Another element represented in this dance boom is the audience, which is more far-reaching and diverse than a few years ago.

The Kennedy Center features the well established companies—the New York City Ballet, American Ballet Theater, and many international companies. In these companies, the Washington audience can enjoy the very best in traditional and contemporary ballet. The Washington Performing Arts Society (WPAS) brings local audiences the best in modern dance, sponsoring everyone from Alvin Ailey to Twyla Tharp, and also introducing new talent on its way up.

Patrick Hayes, managing director of WPAS, said, "After New York, Washington is the center of most dance activity." It's a lively city with companies of all

*This section was written and prepared
by Susan Baer.*

calibers making appearances.

Hayes also believes that Washington has the finest of audiences. "The Washington audience is very open-minded and friendly." Performers often tell him they agree.

The universities in Washington now have active and extensive dance departments offering both bachelors and masters degrees. American University even has a dance program in conjunction with the Washington School of Ballet.

Though most of the more familiar and popular dance companies are those that are brought into Washington, the local scene is a good indication of the growth and variety of the art.

Ballet has for a long time been a part of Washington's dance heritage, largely through the Washington Ballet, Capitol Ballet, and our own professional, but now defunct National Ballet. The Metropolitan Ballet in Bethesda, Md., under the direction of Charles Dickson, also has a fine regularly performing dance company.

The number of modern dance companies—a term to be used loosely—is ever growing. Maida Withers, chairman of the GW dance department, is very active in local modern companies. Her own company is the Dance Construction Company, which now consists of five dancers. The choreography, mostly by Withers, is very diverse and experimental, incorporating poetry, sculpture, and unusual background sounds. Withers also choreographs for Choreo 18, a company of 12 modern dancers who perform the works of about 11 local choreographers.

Other companies include D.C. Dance Consortium, the Dance Exchange, Rhythm Ballet of Maryland, Free Association, Glen Echo Dance Theater, D.C. Repertory, Murray Spalding Dance Theater, Sign of the Times/Dance Ensemble, Jason Taylor Theatre Movement Exchange, Feet First, Jan Van Dyke and Dancers, Washington Dance Theater and many more.

Broadening the range of styles represented in the city are the African Heritage Dancers and Drummers, the Cacho African Drummers and Dancers, and the Raquel Pena Spanish Dancers.

Though most of the companies are very progressive and ambitious, for financial reasons they seldom have the chance to perform for, or introduce themselves to, large audiences in a real theater. Giving some of the deserving local companies a place and chance to perform is one of the ideas behind "City Dance." A showcase for local dance companies sponsored by the Washington Performing Arts Society, "City Dance" had a successful premiere last year at the Warner Theater.

The following articles take a look into just a few of the significant companies and organizations that help make Washington the colorful, diversified dance center it has recently become.

Genre

A HATCHET Arts Supplement

Washington's Collage Of Dance Comp

The Washington Ballet Company: A Rise To Professionalism

For the first time since Washington's National Ballet Company folded in 1974, the city will house its own professional ballet company. The Washington Ballet Company, an institution which has been a large part of Washington's culture since its foundation in 1944 is, for the first year, offering its dancers contracts.

For over 30 years, the Washington Ballet, under the direction of Mary Day, has served as a showcase for its dancers—a pre-professional company in which they could be trained and sent to join professional companies elsewhere. But this year, a 32-week contract was offered to the company's 17 members.

With this move, the company can keep its members and the Washington audience will be able to witness what should be an exciting and productive growth.

There is, however, an unfortunate side effect resulting from the change. With the addition of the contracts, the Washington Ballet was forced to close its academy. Based on the Russian method of combining academic instruction with dance training, it was the first institution of its kind to be established in the country. The academy allowed serious dance students to receive a fully accredited academic education through the high school level, integrated with a concentration on professional dance training. The Ballet now has, aside from its regular classes which are open to all, a release time program for high school students preparing for a career in dance.

This year's rise to professionalism goes much further than the monetary contracts it now offers. Evident in the first performance of this year's spring series, the company has flourished into a polished, dynamic and innovative group.

Company manager Peter Grigsby explains that while the annual performance of "The Nutcracker" is the crowd-pleasing money-maker involving students and company members, the spring series is "what we're about."

A traditional and contemporary company, its repertory includes both well-known classical works and creative original works.

The first spring program opened with the world premiere of "Fives," an original piece choreographed by resident director Choo San Goh. An abstract neo-classical ballet set to the music of Ernest Bloch, this piece indicates that the Washington Ballet has found in San Goh a choreographer likely to become a leading name in contemporary ballet. His choreography is vivid and exciting, but most important it has a fresh and verdant quality.

Originally from Singapore, San Goh danced with the Dutch National Ballet for two years. Other works by this artist will be featured in the remaining two performances of the spring series.

Eric Emmanuele, from the Hamburg Ballet, choreographed and danced "Timespan," the second piece in the program. A romantic, dramatic piece set to the beautiful music of



Saint-Saens, the work requires dancers who are actors as well. Emmanuele, awarded Best New Choreographer by European critics also proves he is a young and successfully emerging choreographer.

The company closed the program with the fully staged performance of "Carmina Burana," a colorful motion-packed piece choreographed by James Clouser with music by Carl Orff. This elaborate and forceful ballet revealed the outstanding capabilities of the company and the vast extent of its talents.

The history of the Washington



Ballet can be traced to Lisa Gardiner, a Washington native who danced with the Anna Pavlova Company after which she returned to D.C. and opened her own school. She encouraged one of her pupils, Mary Day, to do advanced study in New York and Europe.

In 1944, they opened the Washington School of Ballet. The school still maintains the classical Russian training. Day is highly respected in the dance field and personifies the energy that marks her company.

According to Grigsby, the company's growth as a professional

Members of the Washington Ballet Company rehearse "Carmina Burana," a piece performed at the first program of its spring series. This classical contemporary ballet company has long been a major part of Washington's dance community. Two more performances remain on this year's spring series.

photos by Susan Bear

company will have to be taken slowly. "We don't want to make the same mistakes the National Ballet made," he said. But he believes the company's reception has been excellent.

Although financially all of the arts are barely making ends meet, the Washington Ballet is supported by such foundations as Arts D.C.; D.C. Commission on the Arts, and the National Endowment for the Arts. Through these grants "we are allowed the prerogative to go ahead," Grigsby said. "All we ask for is the chance." And it looks as though the Washington Ballet has so far made the most of its chance.



Jan Van Dyke

Up ... leads to the ballet class, a song from *A Chorus Line* informs us. And through stores, up one flight of steps leads one to Dance Project Inc., a modern dance

1973 by Jan Van Dyke. Van Dyke, the first student to go through the graduate modern dance curriculum, leading figure in the Washington modern dance scene. Her Dance Project Inc. and workshops.

The The A Washington resident, Van Dyke started at the age of seven studying ballet. Finding ballet shoes too confining, she decided instead to pursue a career in modern dance. Returning from the University of Wisconsin, she spent a year in New York studying ballet. Returning to Washington, she arranged her own masters program in dance choreographing. In 1969, she went back to New York for three years, studied with Martha Graham and performing her own works.

Steep Upon return to Washington she established Dance Project, as well as Dyke and Dancers.

The company has performed on tour throughout the United States including the Kennedy Center, the Washington Gallery and the Corcoran Gallery of Art.

And Very Van Dyke believes Washington is a prime location for her works. The influx of dance performances to educate the Washington audience.

Narrow Stairway... "Ballet is always popular," she said, "because it is pretty, spectacular and easy to understand. Modern dance, like Alvin Ailey, is most often not pretty or spectacular art form." But she believes the Washington audience is esoteric art.

Her choreography is earthy meaning. She believes in the audience—letting each viewer have a different process through which works tend to be abstract.

Companies Makes Great Leap Forward

Capitol Ballet Still Alive And Kicking



by Amy Bermant

Even though the Washington dance scene has ballooned in the last several years, the Capitol Ballet Company has not been able to fully share in the dance explosion. However, the recent decline in attendance at Capitol performances has not affected the enthusiasm of the company's young dancers who are working their hardest to meet the "constant push and drive" supplied by artistic director Doris Jones.

This small 18-member company serves as an "in-between training" ground for future professionals, according to co-director Claire Haywood. By performing annual professional concerts, appearing at D.C. public schools, and touring to such places as Fiske University in Nashville, and Dillard University in New Orleans, the company provides opportunities for each dancer to further

improve their performing ability and style.

The Jones-Haywood School of Ballet is the major source of dancers for the primarily black Capitol Ballet. Founded in 1943, the school offers aspiring students the chance to directly dance their way into a career, working from little parts to major solo pieces in company performances.

"She [Jones] is the most versatile lady I have ever seen," principal dancer and GW ballet instructor Sandra Fortune said. "She is able to do it all and do it well, too."

In addition to directing, Jones is the company's primary choreographer. Concentrating mainly on classical ballet, she choreographs a new piece each year, allowing modern, jazz, and tap into her pieces when she is so inspired.

According to Fortune, the Capitol Ballet has a family-like spirit. "Everybody likes and helps each other," she said. "There is no evilness which goes on in big companies, which gets so bad one can't work in a comfortable atmosphere." Here the company "keeps to themselves" and are only together for ballet outings, performances and viewings, she said.

Although Fortune displayed disappointment with the mediocre attendance for many of the Capitol performances, she still feels the audiences are warm.

She attributed poor attendance to the "general atmosphere" radiated by a university theater (Lisner Auditorium) where parking is poor.

A common ailment of most dance companies, lack of sufficient funds, greatly handicaps the Capitol Ballet. Company treasurer Evelyn Woolston claims the company is "not on a union scale" and they are simply not in a position to pay the company a full-time salary. The company members, who range from 16 to 25-years-old, either go to school or have part-time jobs to supplement their monthly salary, based on a "stipend"

offered by the fund raising branch of the company, the Capitol Ballet Guild, Inc.

Technique is "all in the world" for a dancer, Fortune said. As a teacher of ballet at the Jones-Haywood School and at GW, Fortune puts a strong emphasis on a dancer's training. She says she is not "hung-up on stage personality." She believes that technique is the "basic institution" in ballet training and that facial expression can "come eventually with

maturity developed from experiences in life."

Woolston has a "two-pronged plan" for the future of the high-powered dance company; to increase public performances and to continue all funding efforts to pay dancers a better salary. She would like to "devote full time to better the dancer's opportunities. "Frankly, the members of the company can't buy food, clothes, live and just dance on their salary," Woolston said.



Sandra Fortune, pictured above, is a GW ballet instructor and lead dancer with the Capitol Ballet. The Capitol Ballet, a pre-professional company of 18 members, is the oldest dance company still existing in Washington.

Van Dyke And Dancers

forms us. And through an alley, behind a block of inc., a modern dance studio-theater established in

modern dance curriculum at GW, has become a ter Dance Project has hosted many performances

of seven studying both ballet and modern dance. to pursue a career in modern dance. After graduat-

New York studying with Alwin Nikolais. ers program in dance education at GW and began

for three years, studying with Merce Cunningham

Project, as well as her present company, Jan Van

the United States and in various places in Wash- y Center, the Washington Cathedral, the Renwick

on for her works. The Kennedy Center provides an the Washington audience to some degree of sophis-

said, "because it appeals to a general audience. It understand. Modern dance, except for companies

at pretty or spectacular. It is more of an intellectual Washington audience is willing to accept this more

oreography is earmarked by this very obscurity of ng. She believes in letting her work be realized by

dience—letting each viewer have a part in the cre- process through individual interpretations. Her

tend to be abstract, cryptic and sometimes under-

stated, as she assigns the audience a more active role than it may be used to.

"The trouble, of course, is that many people expect, and perhaps want, to be led," she told the Washington Post last year. "So some people are put off by my works, as soon as they see I'm not going to do that for them, that they're on their own."

The general acceptance of her work in Washington, however, is the silver lining to a gray cloud: For Washington, she says, is a bad place to be financially.

The company gets little financial recognition from the National Endowment for the Arts and the D.C. Commission on the Arts. For the second season, though, the company has received the support of the Eugene and Agnes E. Meyer Foundation. This sustaining grant has allowed Van Dyke to pay the dancers union scale wages and hire a manager. While most of the dancers teach dance to supplement this income, the grant has allowed them some stability and organization.

The Van Dyke company is still growing and changing from year to year. This year the addition of one man to what was a six-woman company will provide new challenges for Van Dyke, who choreographs the majority of the company's repertoire.

Van Dyke held auditions this year for the first time and two of the women who left the company were replaced. Since Van Dyke's choreography is tailor-made for each dancer, new company members will inspire new ideas, she said.

Last year the company saw its "coming of age" as Jan Van Dyke and Dancers were included on the Washington Performing Arts Society's modern dance series. As an indication of its growth and acceptance in the D.C. area, the group was in the company of martha Graham, Alvin Ailey, Alwin Nikolais and others.

This spring Van Dyke will be in residence at California State University before her performance in late April at the Marvin Center Theater.

GW Dance Corps Takes First Steps

This semester will see the first attempt by students in the GW dance department to perform as a group outside the University. While the department presents dance concerts each semester featuring works choreographed by students within the department, they have no independent company that performs outside the doors of the Marvin Center Theater.

A group of eight students, all dance majors, have finally decided to pool their resources and design a program of original works to be performed at local public schools. GW Dance Corps, conceived and coordinated by graduate student and teaching assistant Jean Ann Wellish, will perform on four consecutive Fridays, beginning March 31, to audiences of elementary and high school students.

The troupe has scheduled class meetings three or more times a week and has arranged academic credit ranging from one to three credits.

The class is a cooperative endeavor among the members of the troupe. With Nancy Johnson and Maida Withers acting as advisors, all the choreography is done by the students.

The object of the group, according to member Lynda Ackerman, is to expose young people to dance. Since most school children seldom view a dance performance, GW Dance Corps brings dance to them through a one-hour lecture/demonstration.

Through this program the group hopes to convey to its audiences the mechanics of dance training, choreography, performing and what goes into the molding of a dancer.

Given a budget by the dance department, the group is keeping detailed records in hopes that the program will be continued each semester.

Touring Companies Enhance District Dance Scene

'Performing Arts' Aims At Rising Stars

Losing money intelligently—is there such a thing? Yes there is, and the Washington Performing Arts Society (WPAS), through its modern dance series, should be applauded for proving it.

A non-profit organization dedicated to introducing excellence in modern dance, this highly respected society places its priorities on presenting quality art and affording public exposure to deserving, but lesser known artists and companies.

"It is in modern dance that we lose the most money, but from which we derive the most satisfaction," Doug Wheeler, WPAS manager, said. "Some 25 companies have performed on the WPAS series since 1968, when the first series was offered. A modern dance audience, however, has been the most difficult to develop."

"The Paul Taylor Dance Co. is a good example," he said. "Although acknowledged as one of the outstanding ensembles in the world, we are still struggling to build an audience for them in Washington. The same is true of Alvin Nikolais, Martha Graham, Murray Louis, and Lar Lubovitch."

According to other Performing Arts administrators, this struggle is partially due to audiences not trusting any company that isn't a household name even though the companies selected are carefully screened, followed and chosen by Wheeler and other dance experts.

Pilobolus, for instance, drew disappointment after appearing on last year's series at the Kennedy Center Theater. But after making a hit in New York and gaining a lot more recognition and fame, there were numerous requests for its return to Washington. "People don't trust their own instincts," Alex Cohen, administrative assistant, said. "They have to be told what they like."

With few exceptions, the companies on the modern dance series appear at Lisner Auditorium, which some feel is a major drawback. In the battle of images, the Kennedy Center always comes out ahead.

Patrick Hayes, managing director of WPAS, believes "Lisner is ideal for dance as we present it," noting its size, excellent sight lines, more intimate nature and especially efficient management.

"I am continually amazed," Hayes said, "that with

an excellent auditorium, Lisner Auditorium, located at 21st and H Streets, and with much of the world's leading talent in dance appearing there, that so few students attend," especially with low student rates available.

Hayes, a major part of Washington's cultural arena for many years, has been booking an occasional modern dance company into Lisner since it was built in 1946. In 1968, he felt the time was right to start a full modern dance series. January 1969 saw the birth of the series with Washington choreographer Paul Taylor, and also included Alvin Nikolais, Martha Graham, and Murray Louis. "It just hit," Hayes said. "It was the right time."

Since then, WPAS has brought many of the favorites, but as a matter of policy they also introduce new names, many of which are the result of these established favorites.

"In all of our series," Hayes said, "we plan our losses carefully. Each company is placed on a series with an established company. For example, Lar Lubovitch, [there is] an Alvin Ailey."

Besides its regular series, WPAS works along with the Dance Council on various extra promotional efforts. As an example, the series and master classes

are held during its stay here. By augmenting performance attendance, these added attractions allow the audience to meet and observe the companies on a personal, more intimate basis.

According to Hayes, the modern dance audience is about six times what it was only a decade ago. But the modern dance audience will always be smaller than the ballet audience because of ballet's more spectacular form of presentation. "Modern dance is to ballet what chamber music is to symphony orchestra," Hayes said.

The modern dance series is proof of the society's merit and integrity. While financially, the society would probably be better off without the series, Performing Arts is seriously committed to bettering Washington's cultural life.

Good Company Found At The Kennedy Center

The Kennedy Center has played one of the largest roles in stimulating and upgrading dance activity in Washington. It has introduced and familiarized audiences with the most accomplished national and international dance companies, and has provided a quality dance education for the public.

Before the existence of the Center, most top companies had to side-step Washington, leaving the dance traffic here fairly light. Now audiences are not only exposed to the finest performances, but Washington has become the site of many world premieres, galas, and televised broadcasts.

American Ballet Theater, the official company of the Kennedy Center, appears three or four weeks each spring and fall and never fails to ensure sell-out, standing-room-only performances. This year's return of the company will feature the world premiere of Mikhail Baryshnikov's new full-length classic *Don Quixote*.

Ballet enthusiasts are currently being treated to the versatile and extraordinary New York City Ballet. Probably the most exciting company in the country today, its annual engagement is always anxiously awaited by loyal fans.

All the spectacle that makes ballet the popular art that it is can be seen in George Balanchine's production of "Jewels," the production that opened the New York City Ballet's two-week stay at the Center's Opera House.

"Jewels" is a perfect vehicle for this multi-faceted company. The three "Jewels"—"Diamonds," "Rubies," and "Emeralds"—make for a perfect variety of styles. The first and last pieces are both beautifully executed works of classical ballet, but "Rubies" outshines the other two gems. Stepping out of the traditional ballet mold, this piece is a more modern and jazzy piece, featuring the sharp and precise dancing of Patricia McBride and Robert Weiss.

To describe the costumes and simple sets is merely to reiterate the title of the ballet as the rich costumes and elegant sets sparkled along with the dancers.

It is not hard to see why the New York City Ballet is regarded as the country's leading company of dance. Their pace-setting performances are understandably favorites everywhere.

The Kennedy Center will host the Ballet Nacional de Cuba next spring when the company makes its first visit to the U.S. Marking a likely opening of cultural exchange between the two countries, the Cuban ballet will open in Washington for a two-week engagement.

The Kennedy Center has been vital to Washington's development as a center for dance. It has helped to shape a sophisticated dance audience, keep the standards high and encourage an energetic wave of dance activity.

Elderly Group-Wonderful Troupe

The most beautiful and inspiring dance group around is one that few have seen, or rather, experienced. Out of the ordinary, yes, but not because its style is avant garde or improvisational or gimmicky. The eight performers that comprise the group are each over 60 years old...and they are all beautiful.

The senior citizens' performing group is under the direction of Liz Lerman, director of the Dance Exchange. And the eight men and women in the company are only a

small part of the dance classes she teaches for senior citizens.

Lerman believes that the elderly have been removed from the arts for too long. Through dance, which she feels is a vital means of expression for everyone, they can actively participate in the arts.

The concept for the classes and especially for the performing group was developed when Lerman was choreographing a piece about the death of her mother. Though the piece was choreographed for her

dance company, she needed seniors to play certain roles in the piece. From here she went on to incorporate the senior citizens in some of her other works.

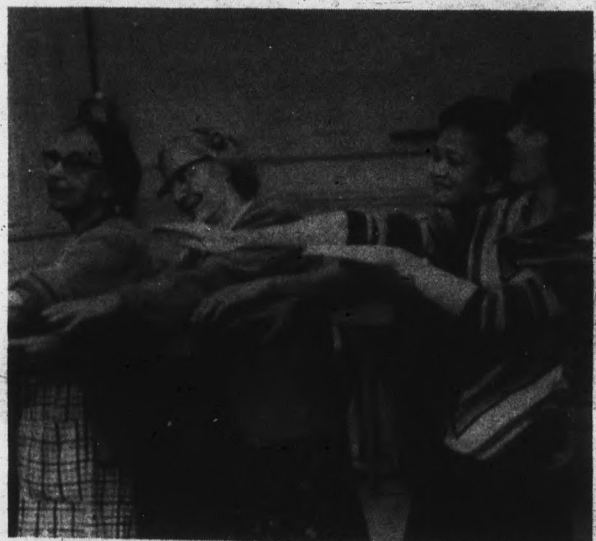
In 1975, Lerman went to the Roosevelt Hotel for Senior Citizens to teach a class for the residents. There are now about 40 enthusiastic seniors who attend the class that is given once a week for an hour.

Gail Sobol, program manager for the senior citizens' program, also teaches classes for the elderly. Sobol is dance consultant to the gerontology program of the GW School of Medicine and conducts a practicum for graduate students of dance at GW. She is also systems programmer for the dance therapy program at St. Elizabeth's Hospital.

There are two other teachers as well as three assistants who participate in the senior citizens program of the Dance Exchange.

Though many of the exercises are done seated, the vitality and energy with which the pupils move is inspiring. Their sheer joy for life and for movement is an art form itself. Sobol has described the class as "free flow movement. We try to draw out movement from each individual and expand on that." The two teachers bring in certain exercises which are played with and varied by the seniors, themselves. They contribute largely to the creative process.

"I love it," says one member of the performing group. "It's amazing how much it can do for you." Members told of another woman struggling with the after effects of a



photos by Irene Haske

Gail Sobol leads a class of senior citizens in dance exercises at St. Mary's Church. Besides teaching classes, Sobol and Dance Exchange director Liz Lerman lead a performing group of eight elderly persons that appear at local schools, churches and galleries.

stroke who came to the classes and progressed immensely.

"This is not dance therapy," explains Sobol. "Though it may be therapeutic, we don't walk in with any kind of contract claiming that we are dealing with peoples' emotional problems."

Both Lerman and Sobol perform with the company. But besides this separate group of senior performers, Lerman tries to include them in the choreographic pieces she does for her modern dance company, again fighting against the isolation that most senior citizens know all too well. In one of her pieces, the 30

performers ranged in age from 8 to 83.

The seniors perform in schools, theaters, museums, churches and senior centers all over Washington and Baltimore. Their performances are a blend of improvisational movement, choreographed pieces, skits, and audience participation. "Wherever we go, whether it's a school or a senior center, the audience always seems to get pleasure from our performances," one woman said. And it's no wonder. The energy level is as high as can be...their warm, exuberant smiles are magically contagious.





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Produced by Angelo Rosado Sponsored by the Latin American Student Assoc.

LASO

Editorials

More Respect

The vandalism in the typing room of the Marvin center has not only caused students a lot of inconvenience and importantly money, but it has revealed an ugly phenomenon taking place these days. Students more and more are showing a total disrespect for the property of others and have little realization of the consequences of their actions.

Besides the typing room vandalism there has been a noted increase in other acts of vandalism around the Marvin Center. Wall ashtrays have been ripped off the walls are signs are constantly being replaced. This increase in destruction has been especially noted on weekends.

Of course we realize this is probably due to a small number of people, but it reflects on all of us, and also affects us all in adverse ways. We don't know the answer to the problem but if each student would have a little more respect for the things around them the problem might be eased.

Get Out And Vote

Today is the last day to vote in the GWUSA, Program Board and Governing Board elections, so we urge you to cast your ballot if you have not already done so. All through the year students complain about their lack of ability to have a say in student and University policy. Now is the time students can correct that to a degree.

We realize the limitations that one has voting because it's only a small part of a large number and the choice of candidates is not always appealing. But at least now students have some say in the process and it is a good start toward showing the administration what a force students can be in University policy. If the students cannot unite in electing some form of student government, then it will be all the more difficult for the students to be considered a viable force when talking to administration and trying to have a say in policy.

Voting is only a beginning but it is an important beginning to students having a bigger say.

Board Rep Needed

Among the issues discussed in this year's GW Student Association (GWUSA) presidential campaign is the one concerning student representation on the Board of Trustees. Too often we have seen decisions made which affect the students directly, e.g. tuition hikes, in which students have little or no say.

It is time students have at least an idea of how the Board of Trustees makes decisions on University matters. A majority of these decisions affect students at least indirectly, so it is essential the students have some sort of representative to keep an eye on those decisions.

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Marion Deegan

Ham Jordan's Spittin Image

Hamilton Jordan did what? You mean to say that President Carter's top aide goes around spitting drinks down ladies' blouses—that is, of course, when he's not intently sleuthing for Egyptian pyramids or hand-patt-ing female bodies in private Los Angeles clubs?

Let's try to defend Jordan for a moment. Now, a lot of Americans would love to examine even a remote cousin of Egyptian pyramids, and as for the L.A. incident, maybe that was just a misguided search by an out-of-towner for the infamous San Andreas Fault. Anything is possible.

But spitting! As in HUCKTTOOEY?! Do the accusers mean to tell us that the quintessence of grossness usually associated with unshaven street-types and camels is dribbling its way into the White House habits via Hamilton Jordan?

After fireside-sweaters, Billy Beer, Hustler and peanuts, spitting, except maybe occasionally by Amy or her little friends, is really hard to accept. How much more can a dignified American public take?

The White House, probably recognizing that the answer is not much, has hurried out a 33-page defense of Jordan's Gentlemanly Ways, which do not, and let's repeat that 33-times, do not include spitting. Even Daniel Marshall III says so. And who is Daniel Marshall III? Marshall, with a whopping 24-pages of the White House rebuttal devoted to his statement, plays key witness to Jordan's defense.

By his own testimony, Marshall's major credentials are that he is very competent at pushing a drink and handling clientele. It was Marshall who was tending

bar at Sarsfield's that fateful night of Jan. 27 when the alleged incident occurred.

But other witnesses contend that Marshall was at the other end of the bar at the time of the alleged spitting and therefore could not have seen it happen. Now, he must have been at the other end of the bar twice, because that is how many times the woman with the soiled blouse said she was spat upon, the second time over another girl's head. She said she just couldn't believe it. For Jordan's sake, hopefully a lot of other people won't either.

Well, whether he did or did not spit, the White House obviously thought the whole thing important enough to become seriously involved. In the past, Jordan's antics, along with other White House aberrations of protocol, have been dismissed as relatively harmless. He's young. He's handsome. And in conclusion, he's only human.

But above all, Hamilton Jordan, whether performing presidential duties or partying, represents our nation's highest office, and spitting, whether fact or no, runs down that a little uneasily.

The young woman involved slapped the face of Hamilton Jordan. People are not apt to do such things without some kind of provocation, and least of all because they are overwhelmed by feelings of respect. When Jordan the man makes a poor impression, the prestige of his position loses a little too.

So, be human, Jordan. Enjoy your light moments. But show a little class as well. Every thing that your private life touches deserves it.

YAF Claims Bias In Coverage

I have been associated with Young Americans for Freedom at this campus for four years, serving as GW chairman for two of those years. During this time, I have appreciated the importance of maintaining good relations with the student newspaper, I, and all other YAF officers, have tried to be courteous in all comments to and about the Hatchet and its personnel. Overall, I think this strategy has worked. I have had printed all but one column or letter that I have submitted. YAF activities have frequently been covered. I have not always agreed with the editing of my statements or the coverage of our events—but I recognized the Hatchet has given GW YAF better treatment than most school papers give conservative groups.

However, Feb. 27 the Hatchet published a story on the debate held last Thursday between YAF and PIRG on the merits of PIRG's check-off system. The story was the worst piece of journalism I have ever

seen in the Hatchet. At first, I honestly wondered whether the reporter had attended the same debate at which I spoke. I would like to mention just a few examples of what I consider to be shoddy reporting:

1. He spent one especially long paragraph discussing what PIRG has done for GW students. No mention was made of any YAF activities, such as lobbying on behalf of the abolition of the draft and numerous other causes.

2. He did not cover with any completeness YAF's crucial argument that PIRG is a political group. This was a significant point, as both PIRG and the GW administration defend PIRG's check-off on the grounds that PIRG is somehow qualitatively different from the Democrats or Socialists or YAF.

3. While a letter from Vice President for Student Affairs William P. Smith saying that any group could hold a petition drive was quoted, no mention was made of

comments by two GW Administrators—repeated frequently during the course of the debate—to the effect that they would recommend against any other group being accorded the same privilege PIRG now enjoys, and that they doubted any such request would be accepted.

4. One brief statement by Jeff Jacoby regarding PIRG's right to call itself a representative of a "public interest" was included. None of my comments or several other made during the debate were referred to. This had been a central point, and the only mention of the matter placed YAF's argument in a poor light.

5. One of the important questions to emerge during the evening was moderator Howell Posner's suggestion to YAF and PIRG that all campus groups be granted a check-off. YAF said Yes; PIRG said No.

I offered to allow the reporter to see my prepared statement so that he could more easily quote material. Both Jeff and I were prepared to talk with him Friday if he had any questions he wished cleared up. Neither of us were contacted.

In short, the story was biased. The reporter covered one half of the debate: PIRG's half.

The Hatchet has a virtual monopoly on news dissemination at this campus. With this goes much responsibility. I only hope that the newspaper will take this responsibility more seriously in the future.

Clifford White

Film Decision: 'Cowardice?'

The action of the Program Board last weekend in canceling the showing of the Nazi videotape interview because of reported threats of disruption from fringe groups represents to me an act of moral cowardice unprecedented in the University's recent history. An interview of odious content has been transformed by this action into a symbol of supine submission to blatant threats.

Even more importantly, this action creates a shining precedent for any other extremist group that wishes to dictate the content of programming. Suppose the Program Board sets up (as has been suggested by those opposing the interview) a program emphasizing the horrors of Nazism, and suppose the local Nazis get wind of it and (as they very well might) threaten to come and disrupt it unless it is cancelled? What would the Program Board do?

I realize the board acted as it did out of concern for safety. But there are ways to ensure safety without giving up freedom. I would have conducted the program under maximum necessary security, as the Hatchet suggested (before, incredibly, endorsing the board's action). I cannot believe that, in the capital city of the United States of America, sufficient protection cannot be found against the action of a small (probably unarmed) band of radicals.

But instead of standing up to them, the Program Board has chosen to fly the white flag. If it is not willing to reverse itself, the board ought to carry matters to their logical conclusion and disband the Political Affairs Committee. For controversy is at the heart of politics, and, if the precedent recently adopted is allowed to stand, I seriously doubt if any really controversial speaker, event or program will ever be presented on campus again.

Steven J. Berke
Parliamentarian, GWUSA Senate

Ed. note: On point one of the letter, it's PIRG's funding mechanism that's being contested, not YAF's, which we feel makes a description of YAF's past activities of minimal interest to readers of that particular story. The "important question" alluded to in point five was indeed covered in the story—we suggest the reader take another look at it. We feel the rest of the story was as complete and objective an account as could be expected, and we stand by it.

Jim Seligman

Campaign Statement

Ed. note: The Hatchet Monday carried no candidates statement from Jim Seligman, who is running for Marvin Center Bookstore representative. He claims he submitted it, and has suggested that we lost it, either intentionally or inadvertently. Frankly, no one here remembers ever seeing the statement. But, in the interest of a fair election and giving the candidate the benefit of the doubt...

Among the candidates for Bookstore Rep., I am uniquely qualified because of my past experience as a bookstore representative at Brown, and as an employee of the store at Columbia. Many of the practices I learned elsewhere could be applied to improve GW's bookstore, including the hiring of student workers. This could be expanded to include the hiring of part-time workers during the all important registration rush.

Additionally the general efficiency

of the store leaves much room for improvement, particularly the use of floor space. A prime example of this is the back half of the bottom floor, which could be turned into an enlarged casual reading and used book section, another major area of concern. Most important, faculty-bookstore relations should be improved, with the possible inclusion of a staff member whose primary responsibility it would be to deal with faculty and alert them to book shortages and delays, so that they may plan accordingly. This would be a radical improvement over the present system whereby a professor is usually informed by stranded students.

Lastly let me say that the Bookstore can and does hold a significant place in determining the quality of student life and as a result should be kept at the highest possible level.

The first annual GW Special Olympics will be held on campus this Friday from 1 p.m. until 9 p.m. Special Olympics is a nationwide program of sports training and athletic competition for mentally retarded children and adults. Its purpose is to contribute to the physical, social and psychological development of the mentally retarded.

The main activity will be Basketball Run, Dribble and Shoot. Additional clinics will be offering instruction in Wrestling, Soccer, Gymnastics and Bowling. All activities will be held in the Smith Center except Bowling, which will be held in the Marvin Center.

The goal of the Association for Students with Handicaps is to make this an annual event in which students, faculty, staff and community can all participate. Volunteers

are needed in many areas including coaches, scorekeepers, officials instructors in the clinics, lounge supervisors and attendants at registration, the information desk, etc. We can also use people with any entertainment talents—clowns, magicians, song leaders, etc. Just show up in costume—use your imagination!

All volunteers are asked to sign up at our office in Room 439 of the Marvin center. But anyone that decides Friday they have some free time is more than welcome to drop in and help. We have an unlimited

need for volunteers, especially between 1:30 and 5 p.m. We have scheduled an important (but short) orientation meeting tonight at 7 p.m. in Building C Room 108. While not required, we do ask that you try to attend.

We look forward to working with you all this Friday and on behalf of the athletes who will be participating—thank you very much.

Phillip Deitch
Randi Hecht

The Association for Students with Handicaps

VOTE! TODAY IS THE LAST DAY TO CAST YOUR BALLOT!

Hatchet Photographers Meeting
next Tuesday 4:00pm
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A walkathon will be held Saturday March 24 for Easter Seals DC Society For Crippled Children prizes, souvenirs, celebrities and a party afterwards!

Further information and sponsor sheets are now available at the Marvin Center Info Desk or call Tom Cappiello at 676-2496

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Fri., March 3, 5:00 pm
Dinner to Follow

THE GWU NON-ACADEMIC JUDICIAL SYSTEM

ANNOUNCES OPEN PETITIONING FOR VACANCIES ON

THE RESIDENCE HALL COURT
(Residence Students Only)

THE STUDENT TRAFFIC COURT
(Students Registered for Parking Only)

THE STUDENT COURT

Petition forms may be picked up at the Student Activities Office
(427 Marvin Center) or the Office of the Vice President for
Student Affairs (4 th floor, Rice Hall) between
9 am and 5 pm daily.

Applications Must Be Completed and Returned No Later Than 5 pm ,

Tomorrow, Friday, March 3.

Please Call 676 - 7210 For Further Information

OMICRON DELTA KAPPA
PRESENTS

LEADERSHIP '78

April 8-9, 1978



A TWO DAY CONFERENCE AT DULLES MARRIOTT - CHANTILLY, VIRGINIA

The purpose of the conference is to help interested GWU students
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The \$12.00 registration fee covers transportation, food, lodging, hotel recreational facilities and
all conference sessions which are coordinated by the GWU Dept. of Management Science and
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Applications available at Marvin Center information desk
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FUNDING PROVIDED BY GWUSA AND PROGRAM BOARD

Colonials In Regionals For First Time Ever

For the first time ever, GW women's basketball team has been extended a bid to the Association for Intercollegiate Athletics for Women regional tournament, coach Maur-reen Frederick said.

The Buff will go to the tournament with only six players. "It's those six that have played all year," Frederick said. "They're the only ones who did it."

"It's one step from nationals," Frederick said of the tournament.

GW Winless In Tourney

GW's squash team lost to the Arlington Y Tuesday 3-2, after losing all 13 of its matches in the Penn Round Robin Tournament last weekend.

Stacey Bouchard defeated Arlington's Betty Guthrie after losing the first game, and the Colonials' Susan Monteverde beat Helen Mitchell in three straight games, none of which were very close.

Carol Britten lost at number one in three games, while Susan Miller and Enid Braveman both went to four games before losing.

In the Penn tourney, at the University of Pennsylvania, there were three classes of play. In class A the Buff lost to two teams from Penn, Johns Hopkins, and Franklin & Marshall, with Monteverde picking up the Colonials' only win when she defeated Carol Baker of Penn's number two team.

The Buff lost to the same teams again in class B, as Braveman beat Nancy Radner of Penn's second team. In class C, GW lost to Penn, Johns Hopkins, Franklin & Marshall and Swarthmore 3-0, while Lisa Ventura picked up a win against Drexel to narrow the gap to 2-1.

Frederick said that this proves that the Buff are one of the top 16 teams in the region, which is "one of the stronger regions in the nation."

"We're thinking nationals," Frederick said, "and maybe top 20 in three years."

GW has played its last four games without the services of Betsy Luxford, who has been out with an injury. Luxford's absence has forced the team to compete with just five players. In several games the Buff have had a player foul out and have played shorthanded, beating Georgetown playing three against five in the final minute.

"Betsy will be able to play" in the regionals, Frederick said.

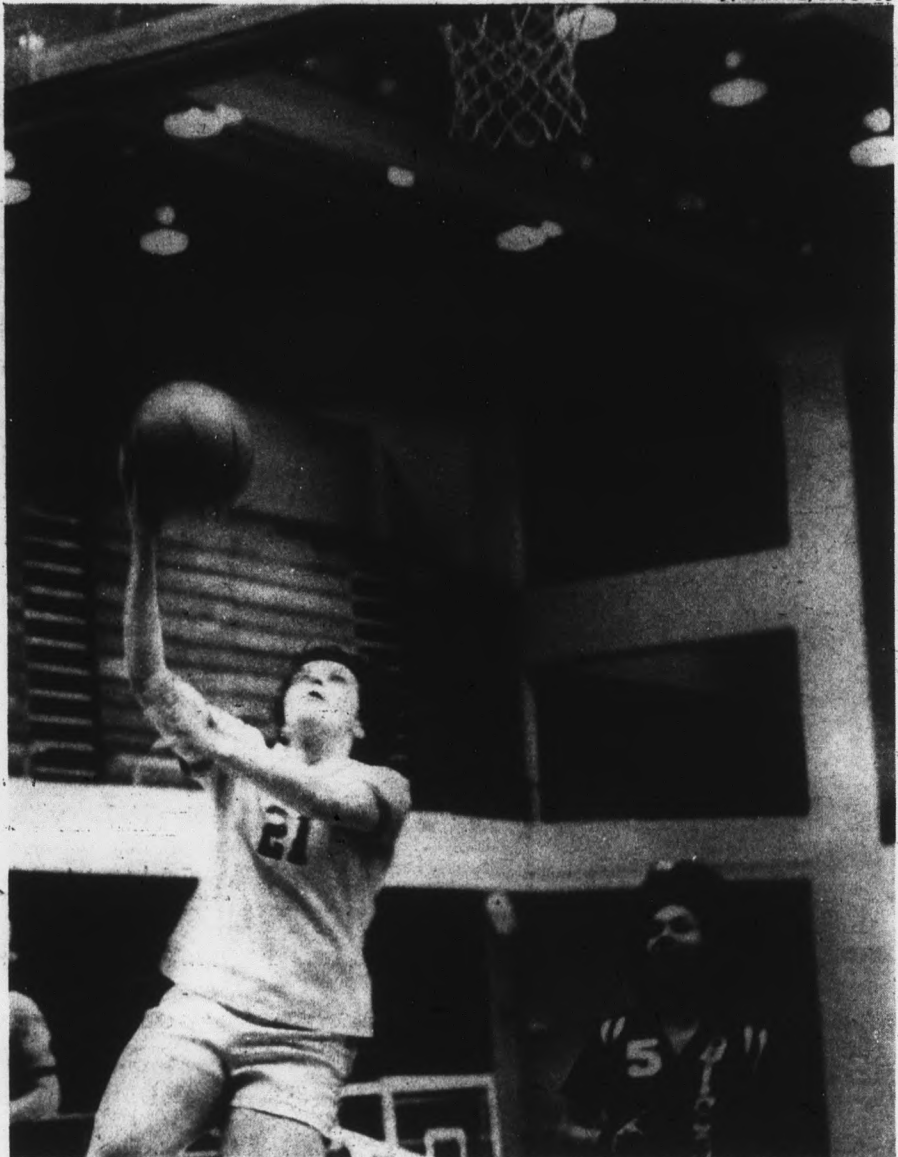
"Whether we win or lose, it's a super experience," said Frederick, especially for a team with so many freshman. Four of the six players are on the team are freshmen.

Frederick, in her first year as coach, also guided the volleyball team into the AIAW regionals last fall for the first time ever, and the Buff finished second in that tourney.

Led by Judy Morrison, Carmen Samuel, and Linda Barney the second seeded Buff defeated Navy, Salisbury State, Ithica and Clarion State while losing the first game of the volleyball tourney to Yale, and losing in the finals to number one seed East Stroudsburg.

The volleyers finished the season with a record of 29-10, and the basketball team presently has a record of 15-10, giving Frederick a very respectable record of 44-20 in her first year as a coach at GW.

The basketball team will face Princeton in the first round of the regionals Friday night at Salisbury State. Princeton has been to the regionals for the past two or three years, Frederick said.



Linda Barney drives in for a lay up against Howard in the Colonials' 76-60 loss at the Smith Center Tuesday

night. GW faces Princeton tomorrow in the first round of the AIAW tournament.

photo by Dory Briggs

Knights Win Eastern Eight

by Josh Kaufmann
Sports Editor

Rutgers pulled off a minor miracle in the final weeks of Eastern Eight play, winning its last six league games of the season while Villanova lost its last three games, allowing the Scarlet Knights to take the first seed in the Eastern Eight tournament which starts tonight in Pittsburgh.

Rutgers and Villanova each finished with a 7-3 league record, but the Knights placed first by virtue of a better overall record this season (21-5 compared to the Wildcat's 18-8 mark), as the two teams split their games against each other, both winning away.

The Wildcats were hampered in the last few weeks of the season by Whitey Rigsbey's case of the flu, and injuries to Keith Herron and Alex Bradley. Through most of the season it appeared Villanova would run away with first after winning its first seven league games.

The Scarlet Knights went to Duquesne for their first win of their finishing streak, then downed West Virginia, Massachusetts and GW at home before surprising Villanova away and beating Pittsburgh at home Saturday.

The Colonials finished with a record of 4-6, the same as Penn State. GW finished higher than the Nittany Lions due to beating them at the Smith Center in the two teams' only meeting this season.

That win may prove a big plus for the Buff in the tournament. Penn State has to face Villanova in the opening round of the Eastern Eight tournament, while the Colonials face Pittsburgh.

In other games Rutgers will face last place West Virginia while Duquesne and Massachusetts will battle it out for the dubious honor of playing the

winner of the Rutgers-West Virginia game.

If Villanova can pull together in time to beat Penn State, winner of its last three league games, they will match up against the winner of the GW-Pitt game.

While Rutgers and Villanova are expected to win, GW and Duquesne will be only slight favorites in their games. The Buff nipped Pitt by two points in the only game between the two teams at Pittsburgh Jan. 8, 73-71.

Pitt and Duquesne are both home teams in this tournament, while Penn State and West Virginia are not located that far from Pittsburgh. Both Pitt and Penn State have excellent shots at winning their games against GW and Villanova, but Rutgers seems to be the heavy favorite to win the tournament unless the Wildcats regain their health in time to give the Scarlet Knights a battle.

GW and Rutgers each won big against each other at home, and it could be interesting to see what happens if they meet on this neutral court, which could only happen in either the finals or in consolation games.

***** Standings *****

TEAM	LEAGUE RECORD	OVERALL RECORD
Rutgers	7-3	21-5
Villanova	7-3	18-8
Pittsburgh	5-5	15-10
Duquesne	5-5	10-16
Massachusetts	5-5	15-11
George Washington	4-6	15-10
Penn State	4-6	8-18
West Virginia	3-7	10-15



photo by Michael Latt

Tom Tate moves under the hoop in a recent game for GW. The Colonials will face Pitt tonight in the first round of the Eastern Eight tourney.



Maureen Frederick
"They thought it was intramurals"



Sandie McCracken
felt singled out



Phyllis Dannin
"I've had enough"



Sherri Glassman
quit after Kansas



Cindy Loffel
first to quit

Four Leave Team, Point To Coach As Cause

by Josh Kaufmann
Sports Editor

Bad feelings between women's basketball coach Maureen Frederick and some team members this year surfaced last week when two players quit the team, bringing the total number of players who have walked off this season to four.

"There are obviously a lot of problems," said Ann Lawrence, one of six players left on the team. "I think that something should be said."

Forward/center Sandie McCracken and reserve guard Phyllis Dannin quit last week. Guards Cindy Loffel and Sherri Glassman left the team early in the season.

McCracken and Loffel, a starter in the two previous seasons, told the *Hatchet* the large number of women quitting the team resulted from various personality conflicts with the coach and disputes over playing time.

In addition, they accused the coach of fixing the vote for team captain at the start of

McCracken, a freshman, said she quit because she thought the coach disliked her. "I was tired of what was going down and nothing was being done about it," she said. She said Frederick would do such things as constantly single her out for mistakes on the court.

Some players said McCracken, reportedly a highly recruited athlete was a cause of dissension on the team. Others, like center Joan Nowotny, a roommate, felt she had been singled out for criticism and was better off having quit for that reason. "You get to a point where you can only take so much," Nowotny said.

Frederick said Saturday that everyone on the team was excited McCracken quit. "The kids voted not to have her on the team," if she wanted to get back on, she said.

No player would confirm there was such a vote, and Tuesday Frederick denied ever saying there was one.

Cann, when asked after Saturday's loss to American to tell the *Hatchet* her feelings about McCracken quitting by Frederick, said "We didn't appreciate it." She added, "We had four players who quit, and I think they let us down. They could have just done it [played] for us. I'm glad they did it."

Later, however, she said, "I think I might have said some things I didn't really want to say."

"I didn't really feel they let us down," she said. "If that's what they felt, they should do it. They seem to be happier now."

McCracken, said Frederick persuaded her that night to stay on the team for the remainder of the season. She decided to quit the next day, however.

Sunday, Frederick claimed what McCracken said was untrue. "I went down and talked to her," Frederick said. "But it was hardly a positive talk."

McCracken will retain her athletic scholarship for the spring, but Loffel sacrificed her grant by quitting during the fall. If McCracken, a freshman, transfers to another

school, she won't be eligible for athletic financial aid for another year.

Loffel left the Buff four games into the season after she didn't play in the 48-point win over the University of the District of Columbia. Loffel said she quit because, "She [Frederick] decided that she didn't like me. I have my theories about why she didn't like me, but that's only speculation."

"She talked about players behind their

'They seem to be happier now'

—Laurie Cann

backs," Loffel said. "I have no respect for her."

Frederick said Loffel quit because she and the other who left the squad "though it was intramurals. They're the kids who couldn't handle the workouts. Cindy didn't condition."

"With Cindy on the team we had a losing record," Frederick said. The team's record when Loffel quit, however, was 4-0.

Loffel said the alleged vote fix was one of the reasons she quit the team. Some of the players said the incident reduced the coach's credibility.

Before the season began, the team met at practice to vote on co-captains. Of the 10 players on the team, each had two votes. Nowotny, Loffel, Dannin and Glassman said they voted for Nowotny and Marise James as captains. James said she voted for Nowotny and Loffel, and McCracken said she voted only for one candidate, James.

Nowotny and James would each have at least five votes by that count. Only four player's votes were left unaccounted for.

Frederick announced James and freshman guard Linda Barney were elected co-captains.

"We were all stunned when she made the announcement," Loffel said. Later, Glassman

said six of the team members got together before the first game and compared their votes, and concluded the count was incorrect.

Asked Saturday if she thought Frederick fixed the vote, James said, "I thought so, but she said she didn't."

"They can say what they want," Frederick said. "You can take that for what it's worth. That [Barney and James] is how the vote came out."

Nowotny and other players said Frederick had the authority to make Barney a captain, but were upset that she said Barney was elected.

Barney declined comment on the matter.

Lack of playing time figured in the walk-offs of Dannin and Glassman. Glassman quit after the team's 34-point loss to Kansas Jan. 16, in which she and Dannin played less than a minute. When Frederick sent them into the game, she told them to "stop pouting and be glad you're getting in," Glassman said.

Frederick said she did not remember making the comment.

Dannin decided to call it quits when at Wednesday's practice she said she was told by Frederick that she wasn't expected to participate in the tougher drills since she wasn't playing much.

"Phyllis is a whole different situation," Frederick said. "That isn't a nasty thing" as was McCracken's quitting, she added, but also said "Phyllis will definitely never play here again."

"She said I should stay for the team," Dannin said. "She couldn't give me a real reason to stay. I've had enough."

"I would have to play defense all the time" in practice, Dannin said. "She [Frederick] said that if those guys [the starters] played badly, I would play. She was just lying to me."

When asked if Dannin played only defense in practice, Frederick replied "No, not always, I'm sure Phyllis played offense once in a while."

'There are obviously a lot of problems'

—Ann Lawrence

the season. Four other players contacted agreed with the accusation.

Frederick denied she fixed the vote, and maintains that given the fact that this is her first year as coach, the personality conflicts have been blown out of proportion.

Frederick had played volleyball and basketball at Ashland College in Ohio before becoming an assistant coach at Purdue. Frederick guided GW's volleyball team to second place in the region and a 29-10 record.

Frederick maintains overall that the players who quit either didn't work hard enough or weren't talented. McCracken, she said, "is just not good enough to play here." McCracken countered, "Then why was I offered a scholarship, if she can say that?"

Bison Defeat Colonials In Physical Contest

by Larry Olmstead
Editor-in-Chief

The GW women's basketball team's valiant "Iron Horse" act got a bit rusty in the second half of Tuesday's contest with Howard as the Colonials dropped a 77-60 decision to the Bison.

The Colonials, who were beaten 90-62 by the same team Sunday, performed much better Tuesday. Competing with just five players, the Buff even managed to build a 12-point lead late in the first half, but were eventually worn down by the physical Bison.

"It's a natural letdown," Howard coach Sylvia Groomes said. "When you beat a team by 30 points, it's hard to get really up." She added, "I think we played a very poor game."

Howard's usual aggressiveness, especially on defense, seemed to slip into laziness as the Bison were called

for 24 fouls in the contest, 10 more than GW. By the second half, both teams resorted to physical play that might have made football defensive backs cringe.

The contact resulted in a minor skirmish near the end of the game, when GW's Ann Lawrence, involved in a lot of shoving during the second half, collided with Howard's play-making guard Jackie Taylor. According to Lawrence, Taylor punched her as they were untangling. The two were separated quickly, and both were assessed technical fouls.

They were pretty physical," Lawrence said.

GW coach Maureen Frederick had a few words after the game for Groomes and Howard's Deborah Davis, who had some particularly jarring violations en route to fouling out.

The rough stuff overshadowed some good play by the Buff, who opened a 26-14 lead with 4:12 left in the first half on the strength of good team play and lots of Bison turnovers. "We had poor offensive movement," Groomes said.

Howard forged back slowly but surely, however, closing the gap to four at halftime on the strength of great individual effort from forward Julie Murphy, who hit a number of key buckets despite playing with tendinitis. Adding her total against GW Sunday, Murphy, who finished with a game-high 24 points, tallied 50 against the Colonials in three days.

Howard lost star Winsome Davidson on fouls at the 14:25 mark of the second half with the score tied at 35. But Davis and Murphy picked up the slack in fine fashion, hitting

pretty jump-shots and making excellent moves to the basket. Howard still could not put the game away quickly however, even after GW center Jown Nowotny picked up her fifth foul leaving GW with four players.

But the Bison were able to stay comfortably ahead, to chalk up their

12th victory against nine losses.

GW, now 15-10 heading into the Association of Intercollegiate Athletics for Women Small College Regionals, was led in scoring by Lawrence, who had 21 points. Marise James had 15 points, and Laurie Cann played a fine overall game, scoring 10.

Sports Shorts

GW's Kim Kambak, Marion Hawthorne, Vicky Troy and Lolita Nisley will compete in the swimming events in the Association of Intercollegiate Athletics for Women regionals at Penn State this weekend, while Jeannie Dahnk and Chris Napier will be diving.

There will be a meeting for all candidates for GW's golf team Thursday, March 9 at the Smith Center in room 219 at 12:30 p.m. Joe Barry, club champion at River Bend, is the team's new coach, and will be at the meeting.